

SAN FRANCISCO

CINEMATHEQUE

presents...

APRIL MAY JUNE

2007

www.sfcinematheque.org

APRIL - JUNE ARTISTS:

Natalia Almada
Kenneth Anger
Stephanie Barber
Diane Bonder
Bill Brand
Luis Buñuel
Beverly Grant Conrad and Tony Conrad
Marisol Cortes
Germaine Dulac
Jorge Lorenzo Flores
Hollis Frampton
Brian Frye
Peter Gidal
Brook Hinton
Takahiko Iimura
Carlos Isael
Ken Jacobs
Lawrence Jordan
Lewis Klahr
Andrew Lampert
Sergei Loznitsa
Katherin McInnis
Artemio Narro
Annabel Nicolson
shalo p
Thad Povey and the Scratch Film Junkies
Ray Rae
Vanessa Renwick
r.fox
Michael Robinson
José Rodriguez
Gabriela Santos del Olmo
A. Salomón
Rosario Sotelo
Elizabeth Stephens
Grahame Weinbren
Joyce Wieland
Fred Worden

screenings at
Yerba Buena Center for the Arts (YBCA)
California College of the Arts (CCA)
Ninth Street Independent Film Center
Galeria de la Raza

415.552.1990

\$8 general

\$6 members

0823

337

SAN FRANCISCO

CINEMATHEQUE

for further information

see www.sfcinematheque.org

JOIN

Experimental cinema is alive and well and actively posing alternatives to dominant and mainstream conventions.

JOIN San Francisco Cinematheque **NOW** and become a part of a vibrant community that began in 1961 and continues to support risk-taking art, cutting-edge artists and the boundless potential of creative expression.

Founded by Bay Area film artists in 1961,

San Francisco Cinematheque is one of the nation's premiere proponents and presenters of personal, artist-made cinema which embraces film, video and new media. Championing both classic and contemporary cinema art that challenges mainstream media and conventional culture with alternative visions and voices, we present over fifty programs every year, many with artists in person, all thought-provoking and engaging. We produce publications, maintain a public archive and promote the art form through our website.

CURATORIAL PROPOSALS

We are decentralizing and democratizing the curatorial process to reach out to new programming sources, expand our base, build membership and broaden the audience. We will be accepting curatorial proposals from guest curators and filmmakers interested in screening their work. We are seeking the unusual, original and provocative.

Please send a proposal of a maximum of three pages that describes the concept and programs, lists the films and filmmakers with running time for each program, and your background. Enclose a resume.

Please send the proposals to
Curatorial Proposals
San Francisco Cinematheque
145 Ninth Street, Suite 240
San Francisco, CA 94103
sfc@sfcinematheque.org

EXPERIMENTER \$35

(*\$25 for students with ID, seniors & disabled patrons)

- first class delivery of seasonal calendars
- one discount admission per screening
- 20% discount on Cinematheque publications
- advance notice of programs and special events
- access to Cinematheque's Resource Center
- Cinematheque collectible

COLLABORATOR \$60

- all Experimenter benefits
- two discount admissions per screening

ICONOCLAST \$100

- all Experimenter benefits
- two free admissions per screening
- two Cinematheque tee-shirts

CINEASTE \$250

- all Iconoclast benefits
- two Cinematheque publications
- avant-garde DVD

VISIONARY \$500

- all Cineaste benefits
- private home screening for you and your guests presented by Cinematheque curators



THANKS TO OUR FUNDERS

San Francisco Cinematheque is supported in part with generous funding from the Academy Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, LEF Foundation, William and Flora Hewlett Foundation, National Endowment for the Arts, San Francisco Foundation, Phyllis G. Wattis Foundation, and Zellerbach Family Foundation; the cooperation of California College of the Arts, Ninth Street Independent Film Center, Yerba Buena Center for the Arts and the generous contributions of Cinematheque members and donors.

APRIL MAY JUNE

2007

Sunday 4.1 7:30 pm, YBCA
**UNESSENTIAL CINEMA FROM
ANTHOLOGY FILM ARCHIVES**
Presented by Andrew Lampert

Sunday 4.8 7:30 pm, YBCA
**OPPOSITIONAL AND STIGMATIZED
PROGRAM THREE:
CINEMA OBSESSED**

Sunday 4.15 7:30 pm, CCA
**FRAGMENTS, REWORKINGS,
TRIALS AND UNFINISHED...**
Grahame Weinbren In Person

Sunday 4.22 7 and 9 pm,
Studio 24/Galería de la Raza
**EXPERIMEX: CONTEMPORARY
EXPERIMENTAL FILMS
FROM MEXICO**

Curated and Presented by Jorge
Lorenzo Flores and Rosario Sotelo
Jorge Lorenzo Flores, DJ Pedrogas,
José Rodríguez and Carlos Israel
In Person

Saturday 4.28 and Monday 4.30
(show times to be determined, see
www.sfcinematheque.org for details)
**SAN FRANCISCO INTERNATIONAL
FILM FESTIVAL: NEW VISIONS**

Presented in Association with the San
Francisco International Film Festival

Sunday 4.29 7:30 pm, YBCA
**OPPOSITIONAL AND STIGMATIZED
PROGRAM FOUR: BLASPHEMY**

Sunday 5.6 7:30 pm, YBCA
**TO THE BEAT!
SCANNING THE PAGES OF POP**

Sunday 5.13 7:30 pm, YBCA
**BAY AREA ROOTS, RISK & ReVISION
WORKS BY LAWRENCE JORDAN**
Lawrence Jordan In Person

Friday 5.18 7:30 pm, Ninth Street
LIVE CINEMA LAB
**SOUND EXPOSURE 16/8:
MACHINES, VOICES AND LIGHT**
Composed and Conducted by r.fox
r.fox In Person

Sunday 5.20 7:30 pm, YBCA
**BAY AREA ROOTS, RISK & ReVISION
EXCAVATIONS OF THE
RECORDABLE WORLD**

Presented In Association with BAVC
& Film Arts Foundation
Brook Hinton and Katherin McInnis
In Person

Sunday 6.3 7:30 pm, YBCA
FILMS FROM THE END OF THE WORLD

Sunday 6.10 7:30 pm, YBCA
IN MEMORIAM: DIANE BONDER
Presented by Elizabeth Stephens & Ray Rae

Friday 6.15 7:30 pm, Ninth Street
NO FRAME CINEMA: Open Screening
Free for Cinematheque Members and
those with a film screening
16mm, super-8, DVD, miniDV and VHS
formats only.

SAN FRANCISCO
CINEMATHEQUE

145 Ninth Street, Suite 240
San Francisco
California 94103

www.sfcinematheque.org

Staff

Caroline Savage
Executive Director
Steve Polta
Archivist/Program Coordinator
Mariana Lopez
Administrative Associate
Jennifer Blaylock
Program Associate

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Camillo Restrepo
Eliza Schrader

Technician
Kara Herold

Webmaster
Gilbert Guerrero

Design
Diane Fenster
www.dianefenster.com

**RETURN SERVICE
REQUESTED**

Sunday, April 1 at 7:30 pm, YBCA

UNESSENTIAL CINEMA FROM ANTHOLOGY FILM ARCHIVES

Presented by Andrew Lampert

From the dustbins of time comes this review of the truly marginalized cinema; the mysteries of the archive unleashed. Unessential Cinema is an (ir)regular series at New York City's Anthology Film Archives that focuses on the thousands of prints, negatives, and elements that have been collected over the years from defunct laboratories, dumpsters, widowers and complete strangers. For this special screening Anthology's Archivist, Andrew Lampert, will present a selection of orphan reels that by their very nature demonstrate what archives cannot, will not, and prefer not to save. Expect to see double projections, unfinished opuses, optical soundtracks, inexplicable footage, prints dumped by distributors, camera tests and otherwise elusive whodunits. Titles might include: *Student Film Trilogy, In The Pants Of The Universe, The Second Cameraman Theory, Bilateral Approximation, Please Stand By* and more. (Andrew Lampert) (NOTE: Andrew Lampert will also be appearing at Pacific Film Archive in Berkeley on Tuesday, April 3 at 7:30 pm with a program of films recently preserved by Anthology Film Archives).



Sunday, April 8 at 7:30 pm, YBCA

OPPOSITIONAL AND STIGMATIZED PROGRAM THREE: CINEMA OBSESSED

These films broadly combine analysis of the structuring of perception with an exploration of film's material components: time, light, space and celluloid. Screening will be the intellectually paradoxical *Hapax Legomena II: Poetic Justice* by Hollis Frampton, where the themes of sexuality and infidelity are "projected" in narrative sequence as a script with the voice revealing the story; *Straight and Narrow* by Beverly Grant Conrad and Tony Conrad which expands and extends the flicker phenomena to attack our visual sensibilities and optic nerves; Annabel Nicolson's *Frames*, created in a contact printer with 8mm color film that had deteriorated in a projection event; *24 Frames Per Second* by Takahiko Iimura who reduces the examination of time and space to the alternation of black and clear leader with a series of fractions; Peter Gidal's *Clouds* which uses obsessive repetition as materialist practice not psychoanalytical indulgence; *1933* by Joyce Wieland which reworks found footage, camera outtakes and film ends shot in NY; *Rate of Change* by Bill Brand, a film with no original, no frames, only slow continuously shifting colors created in the film lab. (Caroline Savage)



Sunday, April 15 at 7:30 pm, CCA

FRAGMENTS, REWORKINGS, TRIALS AND UNFINISHED...

Grahame Weinbren In Person

"I am deeply anxious about the state of the world: the deadly confluence of easy access to intrusive database technologies, self-righteous fundamentalisms in East and West and environmental collapse on a massive scale. This combination fills me with apprehension on a daily basis, a sense of foreboding that I am attempting to express in my art work, while maintaining a sense of irony and hope." Grahame Weinbren has been making films since the early seventies and has written and lectured internationally about cinema, interactivity and new technology. Tonight we feature Weinbren's *Frames*; *Cheap Imitations Parts II & III* (*Madwomen* and *Point Point*); *March Fragments (the endless middle)*, a farcical attempt to think about desire, obligation and responsibility; *Turner on the Tyne*, a film inspired by a JWV Turner painting, and Weinbren's work-in-progress *25+ Letters*, a series of short films that investigate an array of themes while loosely correlating to a letter of the alphabet. (Jenn Blaylock)



(Unless otherwise noted)
\$8 General, \$6 Members,
Students, Seniors, Disabled

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www.ybca.org

CCA
California College of the Arts
1111 Eighth Street at Irwin Street
www.cca.edu

NINTH STREET INDEPENDENT FILM CENTER
145 Ninth Street at Howard
www.ninthstreet.org

TICKETS

Sunday, April 22 at 7 and 9 pm, Studio 24/Galería de la Raza

EXPERIMEX: CONTEMPORARY EXPERIMENTAL FILMS FROM MEXICO

Curated by & Presented in Association With Jorge Lorenzo Flores & Rosario Sotelo.

Jorge Lorenzo Flores, José Rodríguez, DJ Pedrogas, & Carlos Israel In Person

Inspired by the Mexperimental Cinema program curated by Jesse Lerner and Rita Gonzales at the Guggenheim in 1998, we present a selection of contemporary experimental films from Mexico, an eclectic mix of short films that resist categorization, revealing the permutations of film and video art by emerging and established Mexican filmmakers. Screening: *Habitáculos* by Gabriela Santos del Olmo, *Gladiator* por Artemio Narro, *All Water Has a Perfect Memory* by Natalia Almada, *Amor es... de plástico* by A. Salomón, *Untitled 4* by José Rodríguez, *Mi Camotal* por Carlos Israel, *asi late mi corazon de aceituna* por Marisol Cortes y *Pin Whole Series Application 1: Bulb* por Jorge Lorenzo Flores. (Rosario Sotelo)



Domingo, 22 de Abril, 7 & 9 pm Galería 24/Galería de la Raza

EXPERIMEX: CINE EXPERIMENTAL CONTEMPORÁNEO DESDE MÉXICO

Curado por Jorge Lorenzo y Rosario Sotelo.

Jorge Lorenzo Flores, José Rodríguez, DJ Pedrogas, y Carlos Israel en persona.

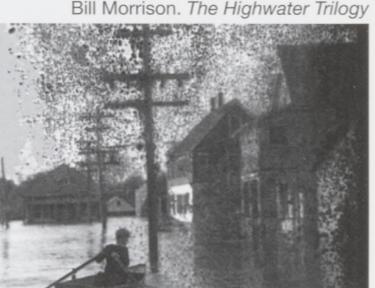
Inspirado por el programa Mexperimental Cinema, curado por Jesse Lerner y Rita González en el Guggenheim en 1998, estaremos presentando nuestra selección de piezas contemporáneas de cine experimental mexicano. La selección consiste en una mezcla ecléctica de piezas que resisten categorización. Son varias permutaciones de arte en película y video por cineastas mexicanos emergentes y establecidos. *Habitáculos* por Gabriela Santos del Olmo, *Gladiator* por Artemio Narro, *All Water Has a Perfect Memory* por Natalia Almada, *Amor es... de plástico* por A. Salomón, *Untitled 4* por José Rodríguez, *Mi Camotal* por Carlos Israel, *asi late mi corazon de aceituna* por Marisol Cortes y *Pin Whole Series Application 1: Bulb* por Jorge Lorenzo Flores.

Saturday, April 28 and Monday, April 30
(show times to be determined, see www.sfcinematheque.org for details)

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL: NEW VISIONS

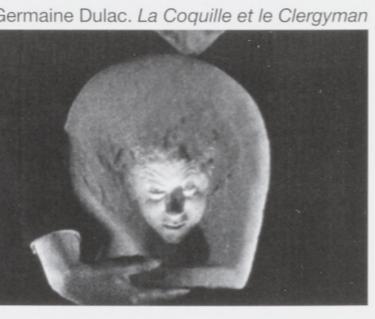
Presented in Association with the San Francisco International Film Festival

The San Francisco International Film Festival's Golden Gate Awards Competition in New Visions is unusually deep this year with eight films competing in the category, seven of which screen here (including four produced in the Bay Area). This program runs the gamut from pleasure to pain. From Bill Morrison's blissful filmic essay on floods and disasters in *The Highwater Trilogy* to Sandra Davis' meditation on frustration in *Ignorance Before Malice*, this program mixes the comfortable and difficult with an ease that may not always seem so easy. Also screening: *Breath on the Mirror* by Vanessa Woods and Sarah Friedland, *The Denazification of MH James T. Hong*, *The General Returns from One Place to Another* by Michael Robinson, *Muse of Cinema* by Kerry Laitala, and *When We Are Big* by Eveline Ketterings. (Sean Uyehara)



OPPOSITIONAL AND STIGMATIZED PROGRAM FOUR: BLASPHEMY

Targeting and skewering bourgeois complacency, religious hypocrisy, patriarchal authority and European moral conventions, these two films continue to challenge and confront the audience. Irreligious and scandalous, Luis Buñuel's *L'Age D'Or* attacks the Church, the State, the family, not simply to shock for shock's sake but also to argue the case for the surrealist belief in giving our unconscious irrational desires free reign. As Buñuel states: "It is love that brings about the transition from pessimism to action: Love, denounced in the bourgeois demonology as the root of all evil. For love demands the sacrifice of every other value: status, family and honor." Although *La Coquille et le clercyman (The Seashell and the Clergyman)* by Germaine Dulac is often regarded as the first Surrealist film and is based on Antonin Artaud's scenario, it was Dulac's passion for "films made according to the rules of visual music" that ignited Artaud's narrative about a clergyman struggling against his own eroticism and desire. Banned in England in 1929, the film was declared "apparently meaningless, but if it has any meaning it is doubtless objectionable." (Caroline Savage)



Sunday, May 6 at 7:30 pm, YBCA

TO THE BEAT! SCANNING THE PAGES OF POP

Ken Jacobs. *Krypton is Doomed*



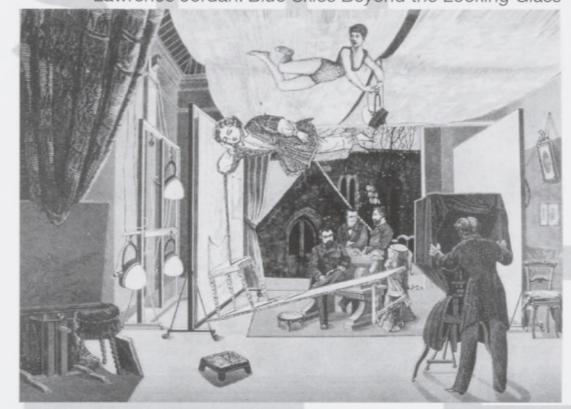
Ripped from the funny pages of collective pop memory, these films pay unabashed, if troubled, homage to cartoon icons and "low" media forms (many quickly receding into the distant past). Fusing images from 77 Sunset Strip comics to music by Glenn Branca, Rhys Chatham and a pantheon of 60's folk rock, Lewis Kahn's *The Two Minutes to Zero Trilogy* sequentially essentializes a heist gone horribly wrong. Ken Jacobs' *Krypton is Doomed*, derived from his work on the Nervous Magic Lantern, imagines the Superman fable as metaphor for WWII Europe. Kenneth Anger's *Mouse Heaven*, shamelessly fetishizes Disney's Mickey through classic Angeresque montage while Fred Worden's *Everyday Bad Dream* presents a vertiginous encounter with an equally ubiquitous icon. Shalo p's *Adam* is an ambivalent music video mashup, while *To The Beat* by Thad Povey and the Scratch Film Junkies joyously overindulges in vibrating, rhythmic, light, color and sound. (Steve Polta)

Sunday, May 13 at 7:30 pm, YBCA

BAY AREA ROOTS, RISK & REVISION WORKS BY LAWRENCE JORDAN

Lawrence Jordan In Person

Lawrence Jordan has been making films since 1952. Most widely known for his animated collage films, of which Jonas Mekas said, "His animated (collage) films are among the most beautiful short films made today. They are surrounded with love and poetry. His content is subtle, his technique is perfect, his personal style unmistakable." Tonight's screening sketches out a sampler of Jordan's films, starting with *Trumpit*, a 1950s "psychodrama" starring Stan Brakhage, with sound by Christopher MacLaine; *Pink, Swine* an anti-art dada collage film set to an early Beatles track; *Waterlight* the first of Jordan's "personal/poetic documentaries" made in the 1950s aboard a merchant marine freighter during his days as a wandering flâneur; and *Winterlight*, a visual poem of the Sonoma County winter landscape. Lawrence Jordan's four most recent films will conclude the night: *Enid's Idyll, Chateau/Poyet, Poet's Dream*, and *Blue Skies Beyond the Looking Glass*. (Jenn Blaylock)



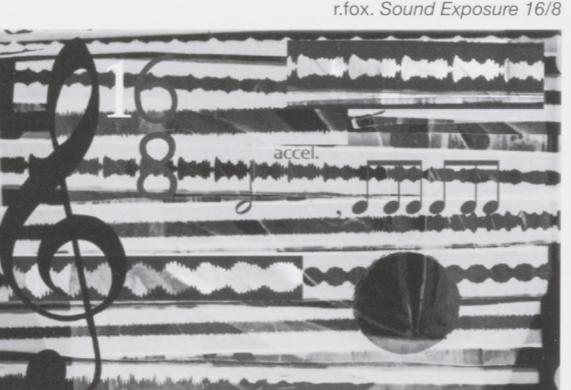
Friday, May 18 at 7:30 pm, Ninth Street

LIVE CINEMA LAB

SOUND EXPOSURE 16/8: MACHINES, VOICES AND LIGHT

Composed and Conducted by r.fox
r.fox In Person

"This evolution of music is paralleled by the multiplication of the machine." (Luigi Russolo, 1913: "The Art of Noises") Join us! One night only! Bay Area film artist, r.fox will install twenty-five astounding 16mm and 8/8mm projectors and conduct performers in a three-part composition of audio-visual fantasy. *Sound Exposure 16/8*, using found footage, hand painted and manipulated optical and magnetic soundtracks and live projector sound, will create an immersive tactile cinematic experience projected onto multiple surfaces and installed in the Ninth Street Screening Room. (r.fox)



Sunday, May 20 at 7:30 pm, YBCA

BAY AREA ROOTS, RISK & REVISION

EXCAVATIONS OF THE RECORDABLE WORLD

Presented in Association with BAVC & Film Arts Foundation
Brook Hinton and Katherine McInnis In Person

Brook Hinton. *Trace Garden: Markings*



In the nonfiction work presented here, digital video becomes a tool for observation, excavation and extraction, mining both existing and personally (often surreptitiously) taped records of everyday life for moments of larger meaning and resonance. Brook Hinton will present the 9/11 focused *Wave/Wake*; an "extra-temporal" study of Union Square, *Transit*; *Trace Garden: Markings* where found home movie footage is presented as communication from beyond; a textual surveillance of violent terminology, *Hack*; and the San Francisco premiere of a new work. Katherine McInnis, who digitally records and transforms the archived and seen, will screen *Landscapes in Alphabetical Order*, an examination of how moving images are coded, organized, and archived; *Predictions*, a pixilated portrait of the Musée Mechanique; *Suspicious Activity*, which explores the surveillance atmosphere of transportation tunnels under San Francisco's financial district; *Open*, an examination of dubious commerce through a crack-pipe-damaged window of an empty office building; and *Elevations*, a meditation on architecture, visibility, and history at the Berlin Sony Center. Also screening by McInnis: *A Clear Story: San Quentin, CA 94964; Model Prisoner* and a selection of new work. (Brook Hinton and Katherine McInnis)

Sunday, June 3 at 7:30 pm, YBCA

FILMS FROM THE END OF THE WORLD

Vanessa Renwick. *Trojan*



"Death advances, and life falls away. That happens gradually and unnoticed for us; we gradually immerse ourselves in the nightmare of a completely absurd existence." (Sergei Loznitsa). A monumental work of sound design and archival research, Sergei Loznitsa's *Blockade* brings the devastation of the 900-day Siege of Leningrad—a WWII battle considered to one of the most lethal in world history, in which nearly one million people died of starvation, disease, and cold—crashing solidly into the present day. Through the addition of seemingly synchronous sound to brutal and beautiful actuality footage held in archive of the St. Petersburg Studio of Documentary Films, the harrowing historical events become uncannily real and alive. Also screening: Brian Frye's post-apocalypse psycho-melodrama *The Anatomy of Melancholy*; Stephanie Barber's lonely late-night laundry-scape *total power dead dead dead*; Vanessa Renwick's *Trojan*, an ambiguously beautiful ode to destruction; and Michael Robinson's End Times elegy, *The General Returns from One Place to Another*. (Steve Polta)

Sunday, June 10 at 7:30 pm, YBCA

IN MEMORIAM: DIANE BONDER

Presented in Association with Frameline and the MadCat Women's International Film Festival
Presented by Elizabeth Stephens & Ray Rae

Diane Bonder. *You Are Not From Here*



San Francisco Cinematheque is honored to present a tribute to Diane Bonder and a retrospective of her ten years of Super-8, 16mm and video work. Diane Bonder died last year on June 23 after living nearly a year with pancreatic cancer. Tonight is a celebration of her life and work. Her narrative documentary fusions have been internationally exhibited and are framed with flawless lyrical potency. *Dear Mom* examines a girl's identity in relation to a matriarchal family and domestic fantasies. *If* transforms the common object into an emblem of an absent lover. Images of rural America in *If You Lived Here, You'd Be Home by Now* bring us into a struggle between private property and public space. In *Closer to Heaven* urban ghosts collide. *I Remember Now, We Never Danced, I Miss You, Good-bye* moves to a dance of memory and loss and *You Are Not from Here* expresses an oblique nostalgia for the pre-gentrified landscape. (Jenn Blaylock)

Tonight San Francisco Cinematheque opens our screen to all citizens of the world for this newly resumed Cinematheque tradition. Bring your innovative, new and in-progress experimental works between 6 and 7 pm. First come, first screened. Once we have received two hours of film we will cut submissions. We encourage you to bring films under ten minutes in duration. 16mm, super-8, DVD, miniDV and VHS formats only. (Jenn Blaylock)

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